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Suche salutation, Dwe vnto thee,
 And to none other in suche soveraigne case,
 The Prynce, cheef of All in thee to take place,
 30 Boarne ere begynnyng, in moste mervylous waye,
 And boarne heere of thee, after nyne months space,
Oh Mater Jesu, salue Maria !

5.

Hayle, Indystinguyble sterre celestia!l !
 Illumynous Ladye, in lune Lucyferat ;
 35 Of glorious Jesus, kinge Imperiall,
 Hayle ! Genitrix, of Jesse germynat.
 Of Adonay liayle Annule illibat.
 Buche in combuste of Moses, brennyng aye,
 Trynaunte tryumphante, Rose intemerat,
 40 *Oh, Mater Jesu, salue Maria !*

6.

Hayle ! purifyed Pearle, hayle ! Porte of Paradyse,
 Hayle ! redolent Rubye, bothe Riche and radyous,
 Hayle ! claryfyed chrystall, hayle ! Queene, haile !¹¹
 Empryse,
 Hayle ! mother of God, hayle ! Vyrgin glorious,
 45 Hayle !¹² gratia plena, tecum Dominus,
 Hayle ! Gabryelle greeatinge withe "Aue Gratia,"¹³
 Benedicta tu in Mulieribus,"
Oh Mater Jesu, salue Maria !

7.

Hayle ! Patryarkes Pleye, hayle ! Potestates plesaunce,
 50 Hayle ! Vyrgyns Queene, hayle ! Apostles Princesses
 white,
 Hayle ! Myrtyrs Myrthe, hayle ! Angels observaunce,
 Hayle ! Fyndys Foe, hayle ! Goddes owne cheef
 Delyte ;
 Hayle ! Christys Love, hayle ! Lucyfers despyte,
 Hayle ! spiritu sancto obumbrata,
 55 Hayle ! Confessors Queen, hayle ! Patryarkes cleare
 endyte,
Oh Mater Jesu, salue Maria !

8.

When Deathe shall crusche mee in his Armes stronge,
 And vyolant payne shall reave me my naturall sight,
 And thynfernall dragon, wolde hale me his emonge,
 60 Into that storme, O sterre ! caste vppe thy light,
 And me recomforte, withe thy Beamys bright ;
 The fearfull sight of dyvilles, dearre ladye, dryve awaye,
 Rescue thy Servaunte, sweet Mayde, with all thy
 myght,
Oh Mater Jesu, salue Maria !

finis.

I append the stanzas in Schipper's text, not
 copied in Forrest's version :

iv.

25 Thy blyssit sydis bure the campioun
 The quhille, with mony bludy woundis, in stour,

Victoriously discomfert the dragoun
 That redy was his pepill to devour ;
 At hellis zettis he gaf thame na succour,
 30 He brak the barmekyn of that bribour bla,
 Quhill all the feyndis trymbillit for reddour,
 O mater Ihesu, salue Maria !

v.

O madyne meik, most mediatrix for man,
 And moder myld, full of humilite !
 35 Pray thi sone Ihesu, with his woundis wan,
 Quhilk deinzeit him for our trespass to de,
 And as he bled his blude upon a tre,
 Vs to defend fra Lucifer our fa,
 In hevyn that we may syng apon our kne,
 O mater Ihesu, salue Maria !

Collations with Schipper's text, *K. Akad. d. Wissen-
 schaften, Phil.-Hist. Kl.*, Bd., XLII, IV Abh., pp. 70-72,
 (I do not attempt to give the variations in spelling, since
 the texts are in different languages.) MSS. Asloane ms.,
 fol. 301a-301b = A ; Makulloch ms., fol. 186b, till l. 40
 = M. 1. *Fruyt* refute MA. 2 chose A schois M. 3 of MA.
 stanzas 2-3 tr. MA. 4 but crymes M. but cures A. 5 tar-
 ter AM. 6 om. AM. ll. 14-15 read, Our wicht invinsable
 Sampson sprang the fra That with ane buffat bair doune
 Beliale AM. 8 all the anzell ordoris. 9 Haile. 10 stan-
 zas 4-5-7-8 om. AM. stanzas 4-5 of A. M. not in Forrest's
 text ; see above. 11 and A. 12 O. 13 in A "With
 Gabriell that we may syng and say."

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SOME REFERENCES TO GERMAN LIT- ERATURE IN ENGLISH MAGAZINES OF THE EARLY EIGHTEENTH CENTURY.

Recent investigations have established the fact
 that the revival of English interest in German
 letters did not set in until the second half of the
 eighteenth century. Gessner's *Death of Abel*,
 translated by Mrs. Collyer in 1763, was the first
 German work to produce a perceptible influence
 upon the English mind. To be sure two trans-
 lations had appeared before this date : Gellert's
History of the Swedish Countess of G—, in 1752,
 and Rabener's *Satirical Letters*, in 1757. These
 works were however indifferently received by re-
 viewers and were productive of no immediate re-
 sults for the popularity of German literature in
 England.

Although perfectly aware that a perusal of the magazines¹ and periodicals of the early eighteenth century would bring to light no further translations than those cited above, the writer undertook the task in the hope of discovering some indication that Englishmen were at least cognizant of the recent transformation in German literary ideals. It seems, for example, almost incredible that no rumor of the Gottsched-Bodmer controversy, which resulted in a decisive victory for English models over the French, should have pierced the seeming dulness of British ears, or that Brookes' imitation of Thomson's *Seasons* in *Irdisches Vergnügen in Gott*, which marked a new epoch in German nature poetry and was warmly acclaimed in Germany, should not have been at least reviewed in one of the many English periodicals, which pretended to furnish their readers with an accurate account of the events in the literary world both at home and abroad. Of course the general tone of these magazines was determined by the fact that they were fashioned after the French *Journal des Savants*, which did not concern itself with German literature. In fact, the *Memoirs of Literature*, 1710-14, second series, 1725-28, was conducted by Michel de la Roche, a French refugee, and the *Republic of Letters*, 1728-36, edited by Andrew Reid, was but a continuation of De la Roche's beginnings.

Following the body articles in these journals was a department devoted to the consideration of new books published in the various literary marts of Europe, and it is here that one would expect to find some mention of the then invaluable products of German genius. A cursory examination of a single volume of any one of these magazines is sufficient to show that the word literature was employed in a much more comprehensive sense than in these days of limitation and sharp definition. It did not signify the untechnical and imaginative expression of thought, but was broad enough to include all written expression of the varied activities of the human mind. Works of philosophy, theology, medicine, botany and science in all its

branches were principally reviewed and literature, as such, came off rather poorly in this medley. And yet enough account was taken of purely literary production to warrant the expectation that some German books would be mentioned.

It is with regret that I am obliged to state that this expectation was not abundantly fulfilled. Not that Germany does not come in for its share of attention, for the magazines are replete with notices and reviews of books published in Germany, but they are, in accordance with the general character of the magazines, chiefly philosophical, theological, legal and scientific, and for the most part written in Latin. The names Leibnitz, Wolfius, Fabricius, Heister, Thomasius and Puffendorf are of frequent occurrence, and one cannot fail to perceive that the achievements of these learned men were fully appreciated in England, and served to remove any prejudice which may have hitherto obtained against Germany and her scholars, thus paving the way for a friendly reception of German literature, when the psychological moment should arrive.

Before enumerating the scattering references to German literature in these magazines, it is necessary to state that their appearance there did not result from any widespread familiarity with or appreciation of German literature, but was purely haphazard and accidental in character. And yet we may consider them worthy of mention as forerunners and suggestive of a greater interest which was soon to follow. That German scholars were themselves moved to remonstrate against the indifference of these magazines to German production may be seen in a letter written from Leipzig by one S. D. to the editor of the *Republic of Letters* and published in July, 1731. This correspondent expresses surprise that so few German translations had appeared in the English tongue and especially that so little mention had been made of German production in that journal. It is unfortunate that he did not later carry out the intention expressed here of removing this ill-grounded prejudice by presenting a list of prominent German authors. For the present he is contented with recommending and reviewing two historical works which, as he hopes, will serve as an indication that Germany had at least made wonderful progress in the field of historical research. The two treatises are Von

¹ The magazines consulted for this article are: *Memoirs of Literature*, 1710-14, second series, 1725-28; *Republic of Letters*, 1728-36; *Historia Literaria*, 1730-34; *Bee*, 1733-34; *Literary Magazine*, 1735-36; *Works of the Learned*, 1737-43; *Literary Journal*, 1744-49.

Buenau's *Complete History of the German Empire and Emperors*, and J. J. Mascoy's *German History as far as the Foundation of the Franconian Monarchy*. In passing, it is perhaps worth noting that these books were also reviewed in the *Bee* for February, 1733.

A letter very similar in tone to the one above was written by the Leipzig correspondent of the *Bee* in 1733. He lauds the rise and progress of the *Deutsche Gesellschaft* of that city and promises for the ensuing *Bees* translations from the works of the members of the society, in order to show that the German nation was awakening from the lethargy and inertia into which it had fallen and would soon show the world that it was concerned for the welfare of its native language and polite learning in general. These promised translations were never published, and it is not unlikely that they were lost sight of in the mass of controversial literature which about this time swamped the editorial office of the *Bee*.

A second letter to the *Bee*, this time from Hamburg and published in August, 1733, apprises the editor of the founding in that city of the *Gesellschaft vom guten Geschmack*. The writer promises to send copies of the society's organ, "as soon as any of its flowers should be in blossom." Mention is made of two literary journals in Hamburg on English models, the one edited by Prof. Kohl, the other by a Mr. Leussner.

Although these letters were productive of no editorial comment, it would seem that a review of Brockes' *Irdisches Vergnügen in Gott*, in the *Republic of Letters* for November, 1731, were an answer to the faint plea in behalf of German literature in the first letter cited above, were it not that this work of Brockes is, so far as I have observed, the only German production of merit, purely literary in character, reviewed in these early eighteenth century magazines. The reviewer calls attention to the praise which this work had earned in Germany, and describes Brockes as "one of those sublime Geniuses, who may justly be compared to the Phoenix." In order to give English readers a more adequate idea of his qualities, he styles him "the German Addison," without any justification, unless it be that Brockes' connection with the *Patriot*, a journal founded on the model of the *Spectator* entitles him to this distinction. There follows an account of Brockes' life, in which special emphasis is laid

upon the multiplicity of business he disposes of. His translation of Marini's *Murder of the Innocents* is singled out as showing what the hitherto despised German language is capable of, and hope is expressed that he will carry out his intention of translating Milton. That Brockes' attention was called to this English criticism of his work is indicated by the following statement in his autobiography under the caption Anno 1732, "Ich erhielt aus England eine besondere Nachricht von der Achtung meiner Schriften."

A third curious reference to German literature in the *Republic of Letters* appeared in February of the year 1729. It is an extract from a Hamburg paper and is reprinted from an English daily paper. It is quoted as proof of the high esteem and reputation which English authors and the English language enjoy abroad. The article calls attention to the general excellence of English poetry and Milton is ranked superior to Homer and Vergil, "which do not teem with so many real beauties and soaring thoughts as are to be found in the inimitable English epic." The writer discusses the influence of English pamphlets and daily papers in stirring up emulation in the neighboring countries, and as tangible evidence of this influence in Germany mentions the *Patriot* published by a Mr. Weichmann of Hamburg. This journal was the organ of the *Patriotische Gesellschaft*, founded by Brockes in 1716, for the purpose of freeing the German language from the bombast and sentimentality of the second Silesian school. It is stated that the *Patriot* had gained such a reputation in Germany that it may well be reckoned an instance that "Great masters may sometimes raise disciples to equal themselves." The Weichmann mentioned here is Christian Friedrich Weichmann, Brockes' friend and collaborator, who published, 1721-38, the poetic lucubrations of the *Deutschübende Gesellschaft* in the collection *Poesien der Niedersachsen*.

In this connection should be noted an advice from Hamburg to the *Bee* of August, 1733, to the effect that half a sheet was being published there twice a week under the title *Extracts from the English Bee*. The editor of the *Bee* thinks that he has reason to believe that these extracts were being translated by the same gentleman who had some years since translated the *Spectator* into German with such success that from nine to ten thousand copies were printed every week. He ex-

presses the hope that "if some unwarranted legal proceedings does not clip the wings of the *Bee*, it will likewise soon be flying all over Germany."

The remaining references to German literature in these magazines are even more scattering and disconnected than the ones considered above. We read, for instance, in the *Republic of Letters* for June, 1728, that Benjamin Neukirch, the Ansbach court poet, had translated Fenelon's *Telemachus* into High-German verse. The *Works of the Learned* for October, 1742, prints an article from Derfurt (*sic*) recounting the melancholy circumstances attendant upon the death of Madame Sidonie Hedwig Zäunemann, a poetess of the Gottsched school, who was drowned at Ilmenau while crossing the Ilm swollen with rains. Considerable space is devoted to her life and character and much is made of the fact that in 1739 the university of Göttingen invested her with the poetess' crown, upon which occasion "the laurel was placed on her head by Count Reuss, who insisted on performing this part of the ceremony." The *Literary Journal* of Dublin for September, 1746, notes the publication in Frankfurt of the poetical works of Mrs. Rieger, "a lady much celebrated by the Connaisseurs in that science." From the preface of this edition is extracted a list of some twenty living muses of Germany, for the most part, imitators and emulators of Gottsched and his wife. Mrs. Gottsched in particular is mentioned as a poetess "to whom are paid the highest compliments."

However slight in value my gleanings in this sterile field may be, they at least prove conclusively that any untimely effort to arouse a premature and unnatural interest in German literature was bound to fail. At this time literary currents were flowing in the opposite direction. The influence was English-German and not German-English. Germany could not expect to play a prominent rôle in European literature until it had passed through the period of mere imitation and created something which was at once both distinctively German and a "document humain." The accomplishment of this task was reserved for the all-embracing and universal genius of Goethe, whose *Werther*, translated in 1779, opened the flood-gates and released a stream of translation which fertilized England's barren literary soil during half a century.

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JOHN DONNE'S VERSE.

The Rhetoric of John Donne's Verse. By WIGHTMAN FLETCHER MELTON. Johns Hopkins University Dissertation. Baltimore: J. H. Furst Co., 1906.

In his scholarly study of Donne's poetic theory Dr. Melton has made a rare and substantial contribution to the science of English verse. In marked contrast with prose criticism and rhetoric, this field of investigation has received scant tillage at least in this country. Of course we are not unmindful of the splendid researches of such pioneers as Lanier, Price, Child, Corson, and Bright, but their names can be exhausted on one's two hands. Such recent explorations into this unmapped realm as have been undertaken by Professors Alden, Gummere, Brumbaugh, Belden, Brown, Miller, and others, are of peculiar interest and value, and have put all students of English poetics richly in their debt.

Dr. Melton has had the hardihood to attack the very citadel of the enemy. Those who are at all familiar with Donne's poetical writings can appreciate the baffling nature of the problem which he has undertaken to solve, for Donne's peculiar metrical system has always been a puzzle to his readers. Even his enthusiastic admirer, Ben Jonson, who esteemed him "the first poet in the world in some things," declared impatiently that "Donne deserved hanging for not keeping of accent." Hazlitt spoke of his verses as "riddles that the sphinx could not unravel," and Pope even assumed the duty of "translating" Donne's satires into "modern verse." Mr. Edmund Gosse concluded that "he intentionally essayed to introduce a revolution in English versification." A score of critics, weary with guessing at the secret of his art, have finally consigned him to a limbo of beautiful but paradoxical originality. Coleridge alone was enabled through his instinctive taste and critical infallibility to attain to a fuller appreciation of Donne's wonderful technique, yet he saw but darkly through the veil of the mystery.

More recent students, such as Professors Norton, Craik, Saintsbury, and Wendell, while acknowledging Donne's marvellous gift of terse expression, the vigor of his imagination, the sweetness of his sentiment, his subtle wit, and majestic learning, have nevertheless felt constrained, with